



THE ART OF
MAKING OLD
THINGS NEW

Transformagic by DuPont

THE oak buffet shown in the upper photograph had been stored in a dark attic for years, discarded and forgotten. Through the wizardry of TRANSFORMAGIC, it was economically transformed into this colorful cabinet for a kitchen that needed additional storage space. This, then, is Transformagic; using paint and sometimes a little carpentering to bring new life to old objects.

You can work this same magic for any room in your home. Old buffets are not the only pieces you can transform. Discarded beds, radio cabinets, desks, picture frames, buckets, and flatirons are just a few of the articles that are ideal for inexpensive transformations.

Don't worry about ideas. This booklet is filled with

What is Transformagic...

*It's a way you can transform
old, discarded objects
into things of beauty and
new-born usefulness—and
have fun doing it!*

them! For example, you will see how a headboard from a discarded bed was converted into a garden bench, and an old picture frame into a serving tray.

Other pages of this booklet give complete instructions on how to use paint on old pieces . . . how to use two or three colors in pleasing combinations that decorate an old piece so beautifully you can scarcely believe your eyes. *You don't have to decorate it with "hearts and flowers,"* but if you would like to try your hand at hand-painted decorations, you will find complete instructions on how to do that, too.

Before we tell you more about Transformagic, let us introduce you to the originator of this exciting pastime—PETER HUNT of Provincetown on Cape Cod.



HERE'S TRANSFORMAGIC. . . . Take an old buffet. Shorten the legs, remove the doors, and hang the mirror upside down. Enamel with DUCO. Result: see below.





Peter Hunt... Transformagicians

IT ALL began some years ago on a wintry afternoon in Provincetown, Massachusetts.

Peter Hunt, a collector of antiques with a shop on Commercial Street, at last had the time to try something he had thought about for several years.

On many occasions during his search for antiques, the thought occurred to Peter that discarded pieces of furniture, that could not qualify as antiques, *could* be modified into new and useful objects. He had a "hunch" that something beautiful could be created if he made a few simple alterations and then used paint in a dramatic manner.

It was really more than a "hunch." Peter had a definite idea about how this old furniture should be painted and decorated. In his wanderings about Europe, he had seen and admired the beauty and naïveté of the decorations made by peasants on their furniture. Those designs, made by simple folk, had a definite charm all their own.

On that afternoon, Peter performed his first Transformagic, decorating it with gay, sparkling colors. He did not copy the designs of the "folk-art" he had seen in Europe, but his decorations did capture their simplicity and spontaneity. This first transformation was the start of the development of a folk-art in the American manner. Peter's technique reduces the crea-

tion of lovely decorations to an A-B-C, step-by-step method that is surprisingly easy to do.

Since that wintry day in Provincetown, "Peter Hunt Originals" have found their way into the hearts and homes of families in every state of the Union. Each summer, vacationists go out of their way to visit his famous workshop, carrying home with them treasures they could not resist. Smart decorators' shops and department stores feature his work. Thousands more have read and enjoyed Peter's captivating book "Peter Hunt's Workbook" (Ziff-Davis Publishing Company—\$4.50).

Still others undertook the adventure of Transformagic for themselves. Using the three earlier editions of this booklet by Du Pont (now out of print) as a guide, they transformed old pieces into new—and had a lot of fun, too. Letters arrive at Peter's workshop every day from all over America and Europe. These letters are from folks who have tried Transformagic and enjoyed themselves so much that they wanted to tell Peter what they had done—and what Transformagic had done for them.

Dear Friends:

This new Transformagic booklet tells you exactly how it's done. But, the important thing is to have fun! Let yourself go; enjoy it.

Good luck!

Peter Hunt



Transformagic and you...



THE adventurous group that first undertook their own Transformagic was made up of many different kinds of people! Some of them had already tried artistic expression with the paint brush. Many of them—both men and women—never before had a brush in their hands. They had considered themselves totally unskilled—“couldn’t draw a straight line”—yet, when they completed their transformations, they had a real reason to be proud of their work. Their friends became enthusiastic, too.

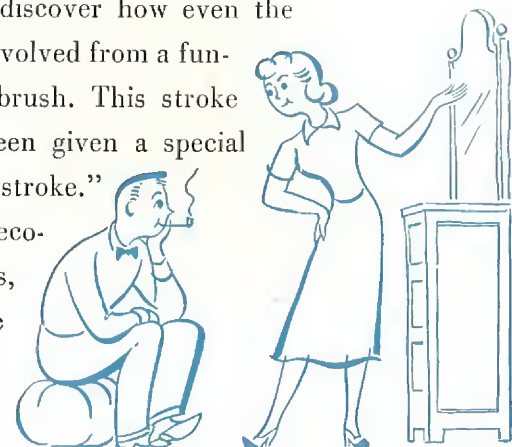


THIS success is not surprising. Many of the most beautiful transformations are made merely by applying a smooth coat of DUCO color accented by a trim of a contrasting shade. Selecting colors that go well with one another is not difficult. In fact, almost everyone does it every day in selecting wearing apparel. The technique of using a paint brush to apply these colors is acquired quickly.

Some untrained adventurers also explored the idea of hand-painting decorations for their converted pieces. The results were much better than they had even hoped for. If you stop to think that these decorations are folk-art . . . invented and developed by simple people of the soil, the European peasant . . . you are

better able to understand this success. Still another reason why these “non-artists’” efforts were crowned with success is the technique developed by Peter Hunt. His beautiful designs can be taken apart, piece by piece, so that the amateur is able to see and understand “what makes them tick.” This may sound impossible, but in this booklet you will discover how even the most complicated designs are evolved from a fundamental stroke of a small brush. This stroke is so easy to do that it has been given a special name. It is called the “basic stroke.”

Transformed pieces, either decorated or painted in color-masses, have been put to practical use



in many different ways. Newly married couples, on a limited budget with which to furnish their first homes, began to eye the furniture in Aunt Hattie's attic with speculative interest. Homes and apartments were furnished with old pieces made new the Transformagic way.

And, when the baby arrived, a clean, sparkling nursery was ready for Junior's exclusive use. Many different kinds of old furniture can be modified and adapted into unusual pieces for the infant's or child's room.

Teen-agers—especially girls—enjoy and need a room which has been personalized as their very own. There is no better way to fulfill this need than with Transformagic furniture and appropriate curtains and drapes. But, go into

this with your eyes open; such a transformed room often becomes the most popular meeting place for youngsters in the neighborhood!

The single transformed piece, used alone in a room with other kinds of furnishings, adds a distinctive note to the decorative scheme. Painted furniture, either solid colors or with hand-painted designs, has the happy faculty of complementing both traditional or modern furniture settings. For this reason, many leading decorators include "Peter Hunt Originals" in their plans for decorating some of the smartest homes.

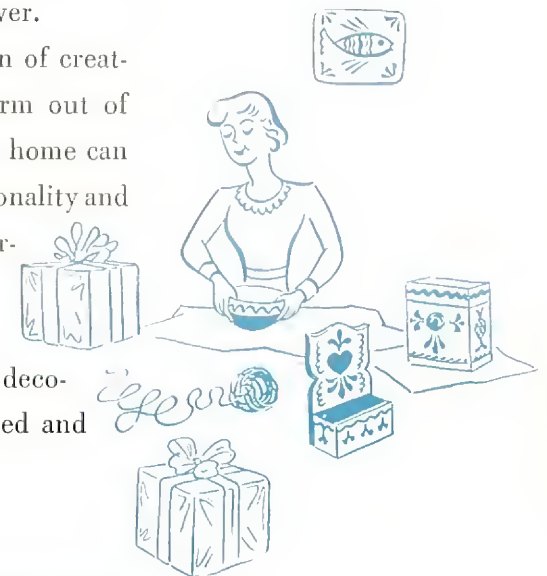
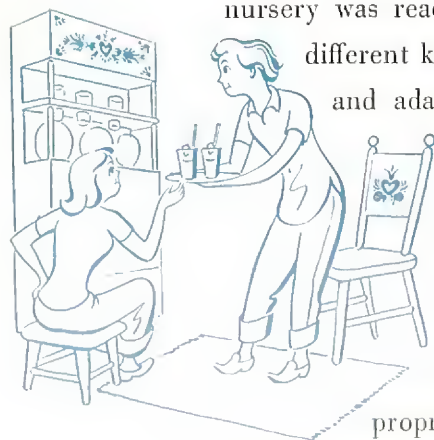
Transformagic has found its place out-of-doors, too. Ordinary summer porches, comfortable, but undis-

tinguished in appearance, blossom overnight into show-places of the neighborhood. Small gardens can be converted into fair-weather "living rooms" by using old chairs and tables, salvaged and transformed.

Common everyday articles, such as trays, baking and frying pans, bottles, and old flatirons have been transformed into individualized bric-a-brac. Some devotees of Transformagic, in addition to the fun they had in creating them, have enjoyed the pleasure of using such pieces as gifts to friends and family. This kind of gift always is appreciated for it is unique. Impossible to purchase, it carries with it part of the giver.

You, too, can gain the priceless satisfaction of creating with your own hands beauty and charm out of something old and ugly. Each room in your home can become a *new* room, reflecting your own personality and skill . . . the kind of room that becomes "personally yours" with custom-made furniture.

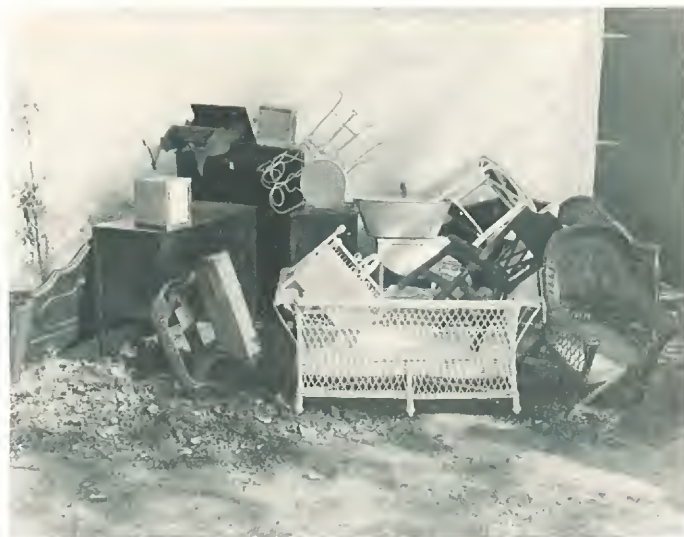
All the information you need . . . how to modify old furniture . . . how to enamel or decorate it . . . and how to antique it, is described and illustrated in this new edition.



It's all yours;

this adventure in Transformagic...

*The "raw material"
for Transformagic*



Your attic holds a treasure . . .

THE raw material for your first transformation may be right in your own home . . . in the attic, basement, or barn. Yes, it may be that old-fashioned dresser you could never quite bring yourself to throw away. That's the kind of thing Transformagic is made of.

It's just possible that at some time you unknowingly may have supplied Peter Hunt with *his* "raw material." He gets his old furniture from dealers who, in turn, may have bought the contents of your attic. The photograph above is a shipment outside Peter's workshop just unloaded by the dealer. In this pile are old wicker, tables and chairs from a defunct drugstore, some ammunition

boxes sold by the government, along with other miscellaneous items. So, if your attic and cellar are empty, you can always pick up inexpensive raw material at the second-hand furniture shop or at auction.

Old, discarded furniture is not the only starting-point for adventures in Transformagic. New, unpainted furniture, purchased from the department or furniture store, has been transformed with DUCO into personalized pieces of surpassing charm. But the most fun comes from creating something new from something old and useless.

After you finish reading this booklet, look around. You will have new ideas that can be profitably put to use. Old furniture will never be "old" to you again. Each piece will be an opportunity for an interesting transformation. You will find yourself making new and novel discoveries, stimulated by the ideas in this book. Objects which to everyone else seem shabby will suddenly become to you an adventure in self-expression.

On the next few pages, you will

see what Peter Hunt did with the

material from his "junk pile" . . .

Landing field for a stork

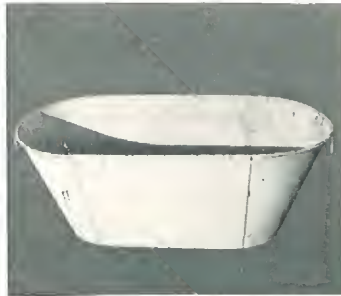
FROM the "junk pile," Peter Hunt managed to get enough material for a nursery fit for a prince!

The old tea-wagon was painted with DUCO White Enamel and trimmed with DUCO Admiralty Blue. The decorations of angels and flowers were also done with DUCO colors. These designs are easy to make if you follow the directions on pages 16, 17, 18, and 19.

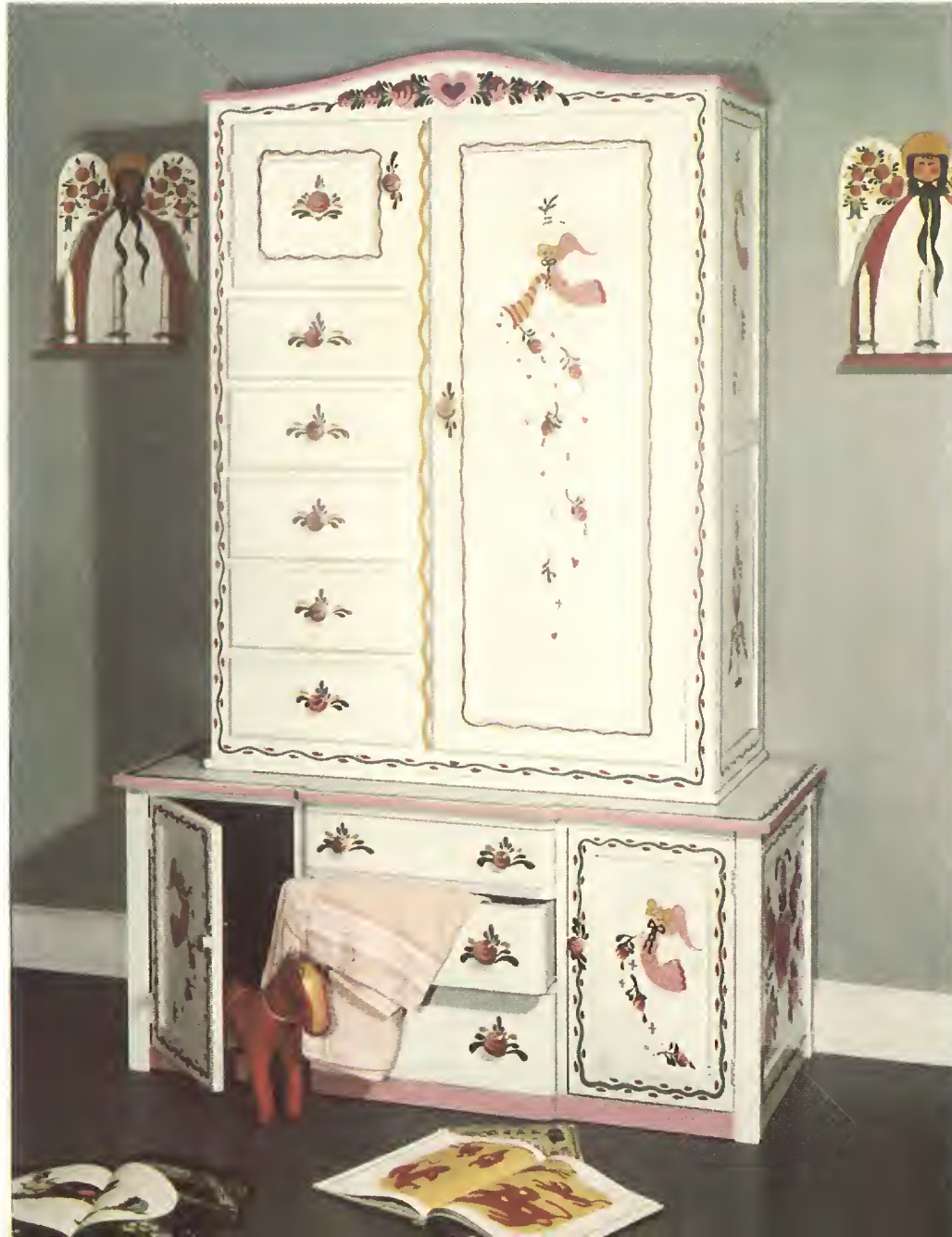
The bathtub, resting on the wagon, became clean and fresh again using the same DUCO beauty-treatment which was used on the tea-wagon. The colors and decorations match.

Even the old clothes basket was pressed into service to take care of the new arrival. After a coat of DUCO Undercoat and Enamel, inside and out, the basket was lined with soft, warm flannel in harmonizing colors.

The walls of this room were dull and depressing because the wallpaper had faded in places. You could see where pictures had been hung; time had etched its outline on the wall. All this was fixed inexpensively with a coat of Du Pont Speed-Easy in Dove Gray applied right over the paper.



Fit for a princess!



THE old buffet and the battered wardrobe—both from the “junk pile”—were combined to make this attractive piece for storing the baby’s clothes. The new wardrobe will save space until Junior is old enough for school.

The old buffet is now the lower section of the new piece. The legs were sawed off to form a chest resting flush on the floor. The “upstairs department” of the transformation is the battered plywood wardrobe bolted to the top of the old buffet. Here again Du Pont DUCO Enamel completed the transformation. Color and decorations match those of the baby’s bath ensemble.



It's as easy as that!



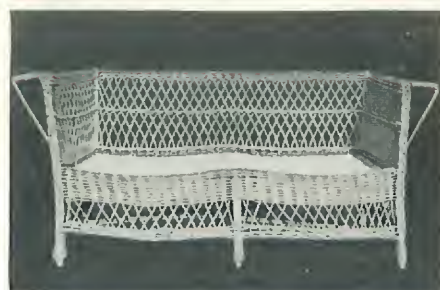
FOR the summer porch, a cast-iron base of an old stove, a wicker chaise longue, and a magazine rack were selected from the "junk pile." A coat of DUCO Hunter Green converted the stove base into a unique coffee table. The top was cut to fit from finished lumber and then primed with DUCO Undercoat and enameled with DUCO White. The sturdy wicker pieces needed only a coat of DUCO White Enamel to make them more beautiful than when they were new.

Out-of-door show places...

A SIMILAR treatment was given to the remainder of the old wicker set. The chair was enameled to match the base of the coffee table with DUCO Hunter Green. The flower boxes in the foreground received honorable discharges from the Army! They are the ammunition boxes, decorated in the typical Peter Hunt manner.

A worn wood floor became new "flagstone" when refinished with a coat of Du Pont Green Porch Paint.





TRANSFORMED wicker makes furniture in good taste for interiors, too. The attractive cushions were home-made from inexpensive remnants. The settee and table were given new life with the application of DUCO White Enamel. The end-table you may remember from the "junk pile." It was decorated with designs made by a unique and simple method described in this booklet. Its mellow tone is the result of "antiquing," a painting process described on pages 24-25.

Du Pont Flat Wall Paint in the popular Parchment color gives the walls a warm, pleasing glow.

That new look...

A porch with a personality

CONVERTED bedsteads make excellent outdoor pieces for the porch or garden. Notice how, in this case, Peter Hunt has taken full advantage of the simplicity of line of the original footboard. He has preserved and enhanced the original lines by the uncomplicated use of two colors: DUCO White Enamel and DUCO Hunter Green.

The table and chairs are the refugees from an old soda fountain. On furniture as prosaic as a drug store table, you may discover an original construction feature that may be accentuated with paint for greater charm. By painting the small heart on the soda fountain table in white, the transformation becomes more individual and interesting. When you try your hand at Transformagic, be on the lookout for the original features of the old piece that can be accented to advantage. On the other hand, you can also use color to minimize and conceal a design or construction defect. It works both ways.



Frosted for beauty...



THE headboard of a discarded bed was the starting point for this beautiful bench.

This Transformagic took "a little more doing" than an average conversion. The discarded headboard forms the back rest of this masterpiece. The seat and sides were constructed from finished lumber cut to size by the lumber dealer. These additions are easy to make; the home-carpenter can do them with ordinary hand tools.

The striking color was made by a combination of a base-color coat over which was applied a *white* antique glaze. The base color is a mixture of DUCO Undercoat and DUCO Chinese Red Enamel applied with a brush. The "frosted" effect results from the white glaze. Complete instructions on how to make this glaze are given on pages 24-25 of this booklet.



Transformagic is versatile!

Accentuate...

You can transform bedsteads in many different ways. Here again you can accentuate the beautiful features of the original piece. By simple placement of DUCO Bermuda Blue Enamel against a background of DUCO White, you can achieve a transformation of dignity and charm. Simple color placement, like this, is always charming.

modify...

On this converted bedstead, DUCO Chinese Red was used against a background of DUCO White Enamel to accentuate the charm of the original. Then, if you wish, you can modify the back-panel with birds and flowers, painted with A-B-C technique described in this book. Decorations are often placed so that they are "framed" by construction features.

or disguise...

TRANSFORMAGIC is fun because you can do so many different things! With this bench, Peter Hunt made no effort to use the design of the original head-board of the old bed. Instead, he used DUCO White to *disguise* the lines. The DUCO White minimizes the paneling in the original construction. The decorative areas attract your eye away from the "cut-up" paneling.





A Chinese fable...

THE perennially popular "willow ware" china proved to be the inspiration for this transformation. Parts of the original design from the plates and cups were used on this furniture. Chapters from this picture-fable are retold on the separate panels of the bed and dresser.

You need not restrict yourself merely to the designs

illustrated in this booklet. China, wallpaper, draperies, and rugs may have designs that have always appealed to you. Use them. Modify them as you desire. The result can be very gratifying!

The rich elegance of these transformed pieces makes an almost unbelievable contrast to their original somber, archaic appearance. By repainting the furniture with DUCO White Enamel, the entire room seems brighter, larger, and more cheerful.



Unusual trays...



DISCARDED picture frames, even very old-fashioned ones, can be transformed in interesting ways.

An old gilt frame was the basis of the "shadow box" shown on the left. The shelving holding the bric-a-brac was simply constructed. Plywood was used as the backboard. Enameling with Du Pont DUCO completed the magic.

Another twist of this same idea is the group of square trays shown on the upper right. A plywood panel was inserted into the frame where the picture was once mounted. Notice the tray with the black background; it is another idea you can use. This particular tray was made from a shallow drawer of a discarded desk. The drawer-pulls were removed . . . projecting edges were trimmed with a saw . . . and a useless thing was well on its way to becoming a novel tray.

Of course, there is no reason why you cannot take regular trays and repaint and decorate them as you please. Your Du Pont DUCO dealer has eighteen exciting colors to choose from. These shades may be used as they are or mixed together to make other colors. Some of the decorations on the trays in the lower picture were painted with mixtures of the regular DUCO colors.



Designs... how to make them



If you can make
this mark with a brush,
you can make hand-
painted decorations.

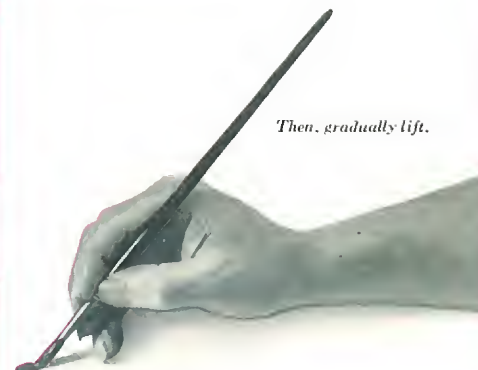
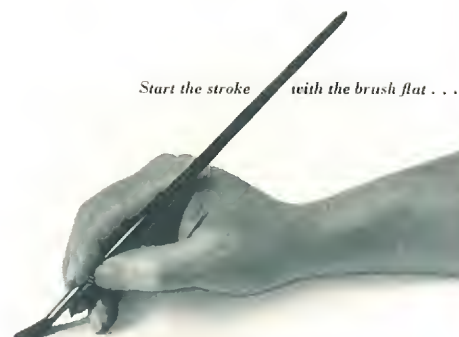
THE "BASIC-STROKE"

EVEN the most complicated decorations are logical, step-by-step applications of single strokes of the brush. This stroke is a special one, made in the same fundamental way each time. It is called the "basic-stroke." This simple mark is the key that unlocks the secret of Transformagic designs.

Actually, there is no magic in making the basic-stroke—no more magic, at least, than you need to write your name. After you have learned to make the basic-strokes, you will combine them, thus forming primary designs. Then, you can arrange the primary designs, one with another, to create the complete Peter Hunt decoration. But, the *first* step is the basic-stroke . . .

The stroke makes a mark the shape of a tear-drop; heavy at one end, trailing off to a thin line. Most beginners find it easier to start the stroke at the heavy end by bearing down on the brush. As the brush is drawn across the surface, it is lifted so that, at the end of the stroke, only the fine point touches. After you have had practice, you can start at either end.

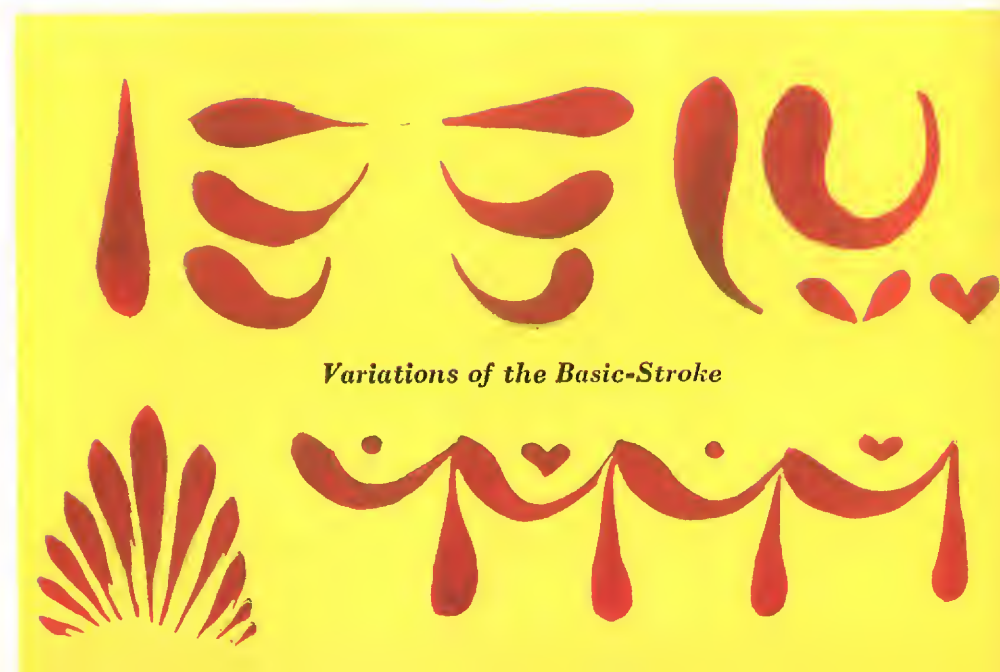
To make a clean, well-defined mark you *must* use the right kind of brush. A *water color* brush is what you want. This type has very soft, flexible bristles that form a point. Two brushes are enough for almost any decoration; one with bristles $\frac{3}{4}$ of an inch long and the other $\frac{3}{8}$ of an inch. Practice basic-stroke until able to use brush in a smooth sweep.



VARIATIONS OF THE BASIC-STROKE

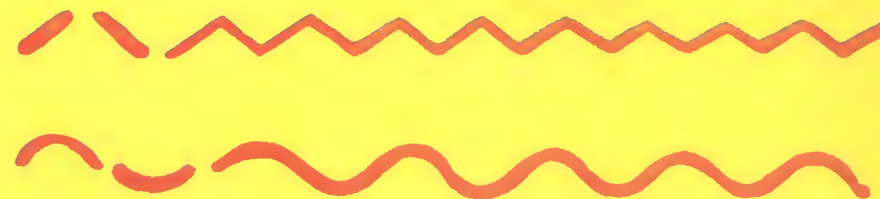
The basic-stroke is not always made in a straight line. Its variations are many. It can be made in graceful curves or even in a complete circle. It is often short and thick or very long and thin. Regardless of which variation you make, remember that it is the basic-stroke, made with a tear-drop shape by using different pressure on the brush.

Before you start making designs, practice all the variations shown below. This practice will give you a confidence which shows up in the design. For a surface on which to practice use an old newspaper or a magazine.



COMBINING
BASIC
STROKES
INTO
PRIMARY
DESIGNS

Panel No. 1 If you are one of those folks who like to say: "Why, I can't even draw a straight line!"—well, make a crooked line! A crooked line is much more interesting and makes a better border for your transformations. . . . Angular decorative stripes are made by joining together short, *straight* strokes. Short *curved* strokes joined together make the serpentine border. Both these patterns are used frequently on Peter Hunt transformations.



Panel No. 2 You can make these borders still more interesting. Paint dots above and below angular borders. Use hearts with the serpentine design. You're not limited; you can mix the dots with hearts on either border for pleasing effects. . . . A ribbon-like border is very attractive on some pieces. You get the ribbon-like quality by using the brush much in the same way as you do when you make the basic-stroke. You alternately bear down and lift up with your brush as you paint the curves.



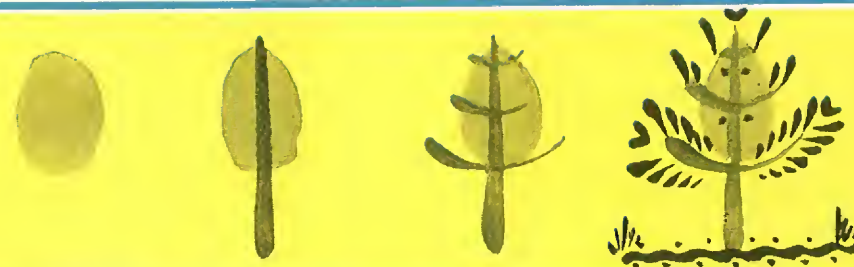
Panel No. 3 Individualize your creations with sentiments, mottoes, initials, and dates. *Write* your message instead of printing it. Writing is easier and can be just as attractive. . . . Gay sayings on a transformation are often used. For example, on a wood box, Peter wrote: "He who chops his own wood warms himself twice." Foreign languages are intriguing: "À votre santé!" ("To your health!"); "Rien n'est beau que la vérité" ("Nothing is as beautiful as truth"). Or, sign the piece with your name and show the year.



Panel No. 4 The European peasant paints on his furniture interesting incidents from his own life or from folk-tales and fables. Peter Hunt does the same thing. Let your imagination run! Use your sense of humor! . . . This "air mail—special delivery" is part of a complete decoration which told a story. Note how simply the body is made and how basic-strokes form the feathers, beak, and eye. Keep your designs simple.



Panel No. 5 Trees are easy to paint, too. Here is how Peter paints this one: 1. A Nassau Green or Powder Blue oval outlined with basic-strokes and then filled in. 2. A vertical stroke of DUCO Hunter Green for the trunk. 3. Basic-strokes of the same shade for branches. 4. Short basic-strokes of Hunter Green tinted with White were combined to make leaves. . . . To finish, dots were placed between the branches and a border-design for the ground. Don't try to make trees look like they actually are in nature.



Panel No. 6 The ivy vine makes a distinguished motif. It, too, is made from basic-strokes. First, you paint a Hunter Green crooked stem. The leaves go on next in a lighter tint of Hunter Green made by adding a trace of DUCO White to green. Each leaf is built from a combination of basic-strokes as illustrated. Then add small stems and tendrils using the same green as the main stem. On your transformation, you can let the vine "climb."

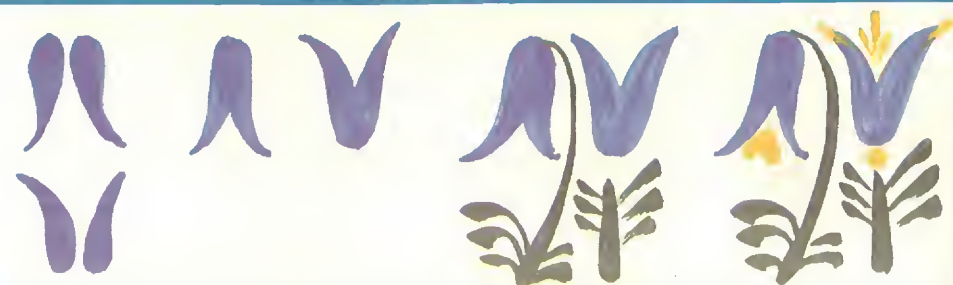


Combining basic-strokes into primary designs . . .

Panel No. 1 The rose is a primary design you can use on many pieces. The first step is the large pink dot (DUCO White tinted with DUCO Rich Red) shown on the left. The petals go on next by applying basic-strokes of pure Rich Red. The next color, blue, is the stem and a miniature heart for the flower's pistil. The last step is the leaves, which are gracefully curved basic-strokes and two strokes for the blossom's stamens.



Panel No. 2 Bell-shaped blossoms are handled slightly differently. The petals are two strokes combined so that the blossom is head-down or standing pert and straight. Like the rose design, this stem is made with a sweeping stroke, heavy at the bottom instead of at the top. Hearts and small combinations of strokes, painted in still another color, complete this primary design. Flowers may be used on furniture for almost any room.



Panel No. 3 Now let's use the rose and the bluebell designs to make a decoration. A heart is the center. Notice how this rather large color mass is broken up for interest by placing hearts within hearts in different tints and colors. This complete decoration is only one of hundreds of combinations you can use. There is more information on the next pages on how to combine primary designs into complete decorations.



Panel No. 4 Bunches of grapes are very decorative and as easy to make as the rose or bluebell. A solid-color "egg," standing on its point, is the framework for this design. With a contrasting color, the outline of each grape is superimposed over this background. Notice each grape is a circular basic-stroke. The stem and leaf are painted very freely, and this primary design is complete with Primrose Yellow dots as highlights.



Panel No. 5 For primary designs you can use almost anything for your inspiration. Carrots, radishes, stuffed olives, pears, strawberries, and fish are only a few objects which can be adapted. When you select an object for a primary design, strip it down to its bare essentials rather than attempt to paint it as you actually see it. Merely *suggest* the details. Only a few lines show that this fish has scales or fins.





Panel No. 6 The human form in design gives the decoration an added "boost." Most people are much more interested in animated objects than they are in fruits and vegetables alone. Peter Hunt's figures are charming. They are made exactly in the same way the flowers and fruit are put together. . . . See how this quaint figure is built with a brush? It is made with three shapes; a large dot for the head, a few strokes for the body, and a regular mass for the skirt. Notice how the ruffle is the same pattern as the hair.



Panel No. 7 Would you ever believe that this little figure could be made so easily? A circle for the head—a heart for the body—a generous skirt and she's nearly completed. . . . In all primary designs, paint the large masses first. Add the details later. By doing so you will almost automatically scale your design to the area being decorated. You will be able to see clearly the proportion the completed figure will have with relation to your working area.



Panel No. 8 It's the same story all over again—the same basic-strokes and elements, but arranged in a different way. This new figure has a jacket made from combining two jackets of the profile figure. An inverted heart is the trousers. . . . Color is important when you make primary designs. Don't be afraid of brilliant color! *DUCO colors can be mixed with one another to make other lovely shades.* Peter does this quite often and also adds DUCO White or DUCO Undercoat to the colors if he wants a light tint.



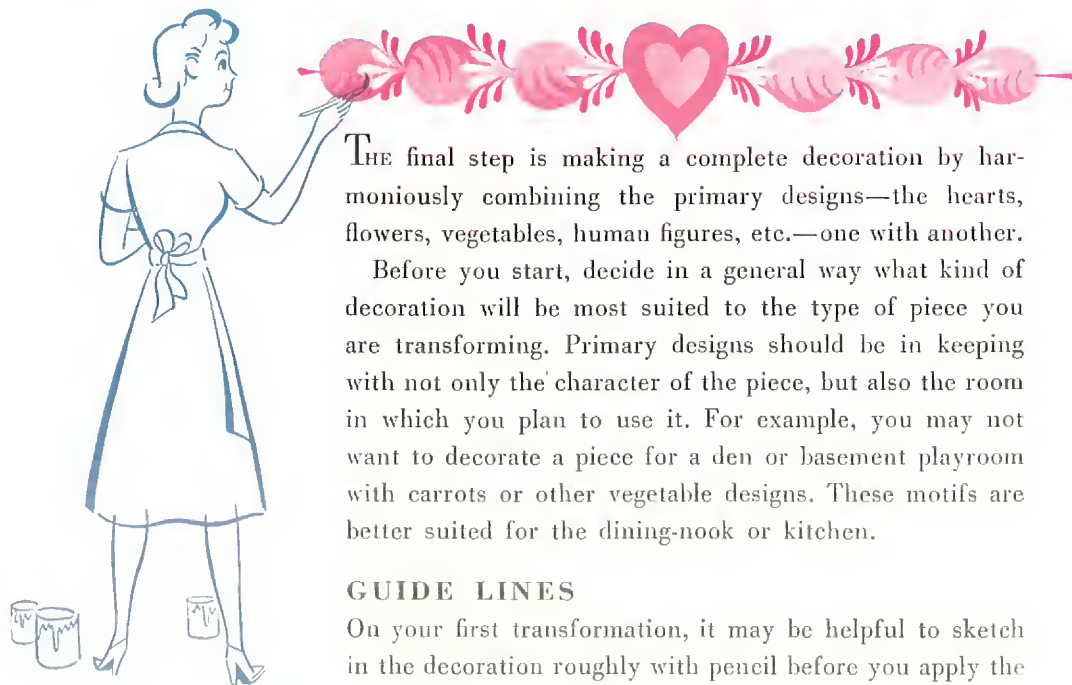
Panel No. 9 "The sky's the limit" for inspirations. Peter Hunt's little angels are favorites with everyone. He uses them quite frequently, especially for pieces for the child's room. . . . Make the head first, then the full-length skirt. Curved basic-strokes are the arms. The wings are made by overlaying a curved stroke, one upon another. Wavy lines give a hem for the gown. Straight strokes decorate the gown and form "feathers" on the wings. A bow joins the head to the body.



Panel No. 10 You don't have to be an architect to design this house. It's very simple; typical of folk decorations. . . . If you have practiced all the foregoing primary designs, you are off to a good start! But don't stop here. Use these designs in combination for forming an all-over decorative pattern. Make up some designs for yourself. Your Transformagic will be more fun—you will find greater satisfaction—if your work represents *you*.



Complete decorations...



THE final step is making a complete decoration by harmoniously combining the primary designs—the hearts, flowers, vegetables, human figures, etc.—one with another.

Before you start, decide in a general way what kind of decoration will be most suited to the type of piece you are transforming. Primary designs should be in keeping with not only the character of the piece, but also the room in which you plan to use it. For example, you may not want to decorate a piece for a den or basement playroom with carrots or other vegetable designs. These motifs are better suited for the dining-nook or kitchen.

GUIDE LINES

On your first transformation, it may be helpful to sketch in the decoration roughly with pencil before you apply the colors. Notice that we said *roughly*. Use these pencil lines to locate the position and size of the various designs, but don't draw each primary design in detail. Some beginners have made this mistake and found that, when they painted on the color, they could not help following the pencil lines in a slavish manner. These designs never seem to capture the freshness and simplicity you are trying for.

PROPORTION

Proportion is something you should think about before you go ahead with decorating. We mean by "proportion" the inter-relationship of the size of the primary designs to the decoration as a whole . . . and the size of the complete decoration to the section of the piece you are decorating.

It is not as complicated as it sounds, but it is important.

First, don't handicap yourself unnecessarily when you think about proportion. You are creating "folk art"; so there are definite liberties you can take.

For one thing, the primary designs should *not* be in proportion to one another. Suppose you decide to use, as parts of your decoration, primary designs of a man, a woman, and a bunch of grapes. You can paint the grape cluster almost as large as—or even larger than—the figures. Such disregard of the normal relationship between the size of objects makes your decoration sing with the quaint humor and charm of this kind of expression.

On the other hand, there is a rule of normal proportion you should always follow. Keep the area of the complete decoration in proportion to the panel or section of the piece you are working upon. Working too small seems to be a tendency of some beginners. Not until they have completed the decoration do they realize that the decorated area is "lost" in the expanse of the background. The best way to avoid this is to step back from the piece so you can critically determine how large or small your decoration will be. When you make guide lines, keep this in mind.

COLOR

Select the colors before you start. Typical decorations are made by using four of the bright colors shown on the DUCO color-card. However, equally exciting results can be obtained using only *one* DUCO color for the decoration. What you do is select the color you prefer and add varying amounts of DUCO White. Four distinct tints are made of the same shade. These tints are used in exactly the same manner you would use four separate colors.

APPLY ONE COLOR AT A TIME

Work with one color at a time. This means that you will



not complete one primary design (a bunch of grapes, etc.) and then go on to the next. Rather, *first decide which color you want for parts of each primary design and then paint those spots of that color only.* The same on the next color, until all four colors have been applied. With this technique you will be able to paint on top of other colors, thus developing gradually the primary designs that form the all-over decoration. Your colors will remain bright and your design clean-cut. Each color should be allowed to dry until it is tacky before applying the next color.

ERRORS

From time to time, your brush is bound to slip. This happens to experts, too. You can "erase," using a clean cloth dampened with turpentine. You must do this with care and before the DUCO dries hard. Often, errors need not be removed. Subsequent colors may either completely cover the slip-of-the-brush or disguise it so that it can't be noticed.

1. One color at a time—*basic-strokes make border, circles, and hearts with DUCO Red. Allow the DUCO to dry before applying next color.*

2. *DUCO Hunter Green goes on next to enhance the border and to form the leaves and stems. A few hearts are added in green.*

3. *Pink—made by adding DUCO White to Rich Red—changes red circles into flowers, and further fills out the decoration.*



4. *DUCO Primrose Yellow is the final touch. Super-imposed over the other colors, the Primrose Yellow is the accent color of the decoration.*



Successful painting...

Of course, before you can apply decorations, the piece must be properly prepared and painted. Your old discarded object must be refreshed. Generally, the surface of the old piece can be one of three types, as far as finishing is concerned. It may be bare wood which has never been previously painted, or it may be an old finish in good condition, or an old finish, badly cracked and damaged.

How to paint each of these surfaces is described in this section. If you follow these instructions, you will obtain a beautiful finish.

If the Wood is Bare and Unpainted, Do This—

1. Sand wood, using No. 1/2 or No. 1/0 sandpaper. Then wipe off the sand dust.
2. On the clean surface, brush one coat of DUCO Undercoat. Allow Undercoat to dry overnight and then sand with No. 1/0 sandpaper. Remove dust from the sanding operation with a cloth dampened with clean turpentine.
3. Apply DUCO Enamel or follow the directions under "High Gloss," "Semi-Gloss," or "Peter Hunt Decorations" on the following pages.

If the Finish is in Good Condition, Do This—

If an object has a finish that has not scaled or cracked, it is not necessary to remove the old finish. If the surface is scratched, an application of DUCO Undercoat will help cover these deformities.

1. Before you apply either the DUCO Enamel or Undercoat, be sure the surface is clean and dry. Remove all traces of oil, grease, wax,





or furniture polish by wiping with a clean cloth saturated with mineral spirits or turpentine. Allow the solvent to saturate the surface for a moment and then dry with a clean, dry cloth. Keep turning the cloth so that you are using a clean portion.

If you suspect that *wax* is on the old surface, *play safe by repeating this process several times*. If you fail to remove the wax completely, subsequent coats of undercoat and enamel will not dry hard.

2. Sand the old finish lightly with No. 2/0 or 3/0 sandpaper so that you will have a good "tooth" for the new finish.

3. Apply DUCO Enamel or follow the directions under "High Gloss Finish," "Semi-Gloss Finish," or "Peter Hunt Decorations," given on the following pages.

If the Finish is in Bad Condition, Do This—

It is a waste of time and effort to apply fresh enamel to an old finish in bad condition. You would be very disappointed in the results. Examine your piece to see if it is—
Scaling—coming off in scales or flakes

Cracking—covered with wide splits in the finish

Crazing—covered with network of fine, hair-line cracks.

If any of these conditions exist over large areas, the old finish should be removed. There are a number of ways to remove the old finish. A paint scraper, available at your hardware dealer, is very effective. Or, you can sand away the old finish with sandpaper. Commercial paint and varnish remover is used for old finishes which do not respond to the other methods of removal.

If the old finish is loose, the sharp edge of the paint

scraper will flake it off readily. Be sure to use your scraper with care and avoid gouging the wood. For large flat areas, the scraper should be 3 to 4 inches wide. On trim, carved or curved surfaces, the scraper will not work; use sandpaper or steel wool.

It is possible to sand away the old finish with sandpaper. For quick cutting, use a paper coated with a rough abrasive; No. 1/0 sandpaper is usually rough enough. The scratches left by the rough paper can be obliterated by a second sanding with a fine paper; for example, No. 4/0. It helps to wrap your paper around a block of wood so that it can be held more easily and pressed closer to the surface while sanding.

Commercial paint and varnish removers are liquids which soften the old finish so that it is more readily removed with a paint scraper or putty knife. Your Du Pont Paint Dealer will recommend an efficient remover. *Be sure you read the label directions.*

If the label indicates that the remover contains *wax*, take the precautions necessary to remove the wax residue left on the surface after the old finish has been removed. (See instructions on wax removal under (1) of "Finish in Good Condition.")

If You Want a High Gloss Finish, Do This—

After you have prepared the surface, you are ready to go ahead with the final finishing.

The high gloss finish usually is selected for transformations with large areas of background color which will have few or no decorations. An example is the bench on





page 11. DUCO is a high gloss enamel, ideal for this purpose. It dries quickly to a very hard, smooth, glass-like surface. Decorations are made with DUCO, too. In painting new wood, or in changing from a dark to a light color, a first coat of DUCO Undercoat should be applied.

If You Want a Semi-Gloss Finish, Do This—

The satiny sheen of the semi-gloss finish gives a pleasing, soft appearance to your transformation. Of course, any semi-gloss finish is slightly more difficult to keep clean than a full gloss enamel.

If you prefer the semi-gloss effect, mix DUCO Undercoat with DUCO Enamel; one part of Undercoat to three parts of Enamel. By increasing the amount of Undercoat in this mixture, the gloss is lowered. DUCO Undercoat is made in white only. Hence, adding Undercoat to DUCO colors will result in a lighter tint.

Apply with a good brush.

If You Want a "Peter Hunt" Decoration, Do This—

It is easier to paint designs on a flat, low-gloss surface than on a smooth, high-gloss enamel. Therefore, if you plan large areas of decoration, it is best to use DUCO Undercoat for the background. DUCO Undercoat can be tinted with DUCO Enamel to make exquisite pastel shades.

After the decorations have dried, apply a coat of DUCO Clear to protect them against wear. This clear coat will produce a full gloss. If you prefer a satiny sheen, Du Pont #76 Dull Varnish should be used in place of DUCO Clear.

Many of the most beautiful Transformagic pieces receive a further "beauty treatment." They are *antiqued*....

If You Want an Antiqued Finish, Do This—

"Antiquing" is the application of a glaze-coat directly over

either solid-color backgrounds or over decorations. This glazing is done not so much to fake great age, but rather as a means of obtaining mellow or soft appearance for freshly painted pieces. Antiquing is optional, depending upon which kind of effect you prefer. On page 30 you will find illustrated an antiqued chair beside one which was not. These pieces will give you an idea of the effect of the glaze on the appearance of the piece.

Making the Glaze for Antiquing

For enough glaze to finish a small table, use the following recipe—

Measure three tablespoons of turpentine into a small tumbler or can. Add one and a half teaspoons of Du Pont Raw Turkey Umber Oil Color. If you wish to darken this tone, add a trace of Du Pont Lamp Black Oil Color along with the Umber. Mix the turpentine and Oil Color together thoroughly with a small brush.

Then, add one tablespoon of DUCO Clear and stir again. The color of this glaze can be varied. In place of Raw Turkey Umber, Raw Sienna may be used to obtain a warmer, more reddish tone. Either of these mixtures is excellent for light backgrounds. For dark backgrounds always add Lamp Black Oil Color to the glaze to obtain a tone several shades darker than the background color.

White Glazing

When decorations are not used, you have still another choice in antiquing for beautiful effects. On page 12 is illustrated a bedstead converted into a rich, salmon-colored bench. This bench has a particular "frosted" effect made by glazing with *white*. White glaze is made by using DUCO Undercoat in place of the Oil Color in the recipe.





The Antiquing Technique

When you are sure the background enamel or the decoration has dried completely hard, apply the liquid glaze generously with a paint brush.

On small objects, apply the glaze over the entire surface. On larger objects, such as a bureau or chest-of-drawers, glaze and complete one section at a time.

On flat surfaces, the glaze should be wiped away with a circular motion of a cloth. Start at the middle and work toward the edges. The center of the panel should be the lightest with the color gradually darkening toward the edges. This graduated blending from light to dark is completed by patting with clean cheesecloth followed by blending with a *dry* brush. This final blending should also be done from the center toward the edges.

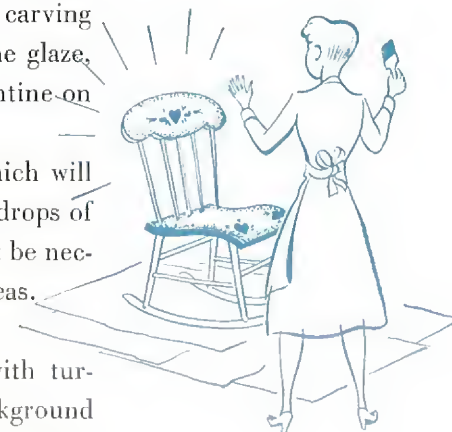
After the final blending is finished, traces of the glaze will still remain in the minute depressions of the surface.

Leave it there; this is the effect you want.

For carved surfaces, such as picture frames, proceed just as you would for flat surfaces. If the piece is highly carved, puddles will collect in the depressions and may be difficult to pick up with the cloth. A *dry* brush will absorb these puddles quickly. The raised areas of the carving should be "highlighted" by wiping off most of the glaze, allowing the background to show through. Turpentine on the cloth will help removal.

To slow down the drying time of the glaze (which will give you additional time for blending), add a few drops of linseed oil to the recipe. Normally, this should not be necessary except when you are working on large areas.

Glaze that has not dried can be removed almost completely by rubbing with a cloth saturated with turpentine—provided, of course, that your background surface was completely dry when the glaze was applied.



Apply the glaze generously in a full coat over the entire area. On large pieces, antique one section at a time before going on to the next.



Wipe off with a circular motion starting from the center. Use a lint-free rag, removing most of the glaze from the center to form a "bright spot."



Blend from the center toward the edges. Around the edges, the glaze should be the heaviest. Use a patting motion to blend or wipe very lightly.



Complete blending by patting lightly with a clean, dry brush. If you want highlights along edges, wipe with a cloth dampened with turpentine.



A modern kitchen...

New things are improved by Transformagic.

As long as the kitchen is the one place where the homemaker spends most of her time, it should be a cheerful, happy room.

Two popular DUCO colors . . . Chinese Red and Bermuda Blue . . . provide the lively environment for this kitchen. DUCO White on the walls, like the DUCO colors, is easy to keep clean and bright.

A touch of folk-art, which is not out-of-keeping with the modern decorative plan, lends a note of cheer.

From another generation

THE antecedent of the attractive chest-of-drawers on the right is the old bureau from a second-hand shop, below. Its construction was sound. The marble top was unchipped and the mirror unblemished. The old finish was still good. But, its design stamped it as a relic. It did not take Peter Hunt long to correct this one defect. The mirror was unscrewed and salvaged. It was hung horizontally over the transformation. The color harmony is DUCO Nassau Green combined with DUCO Cream.





THIS miniature masterpiece started as the spindly-legged radio. Remember the model? It had a separate loudspeaker "horn" resting on top.

Today, this forgotten relic is a real piece of useful furniture. Only a few alterations were necessary, principally the sawing-off of the legs. It is used as a chest for small linens, but would also make a "catch-all" for children's toys and books.

Waste not... want not!



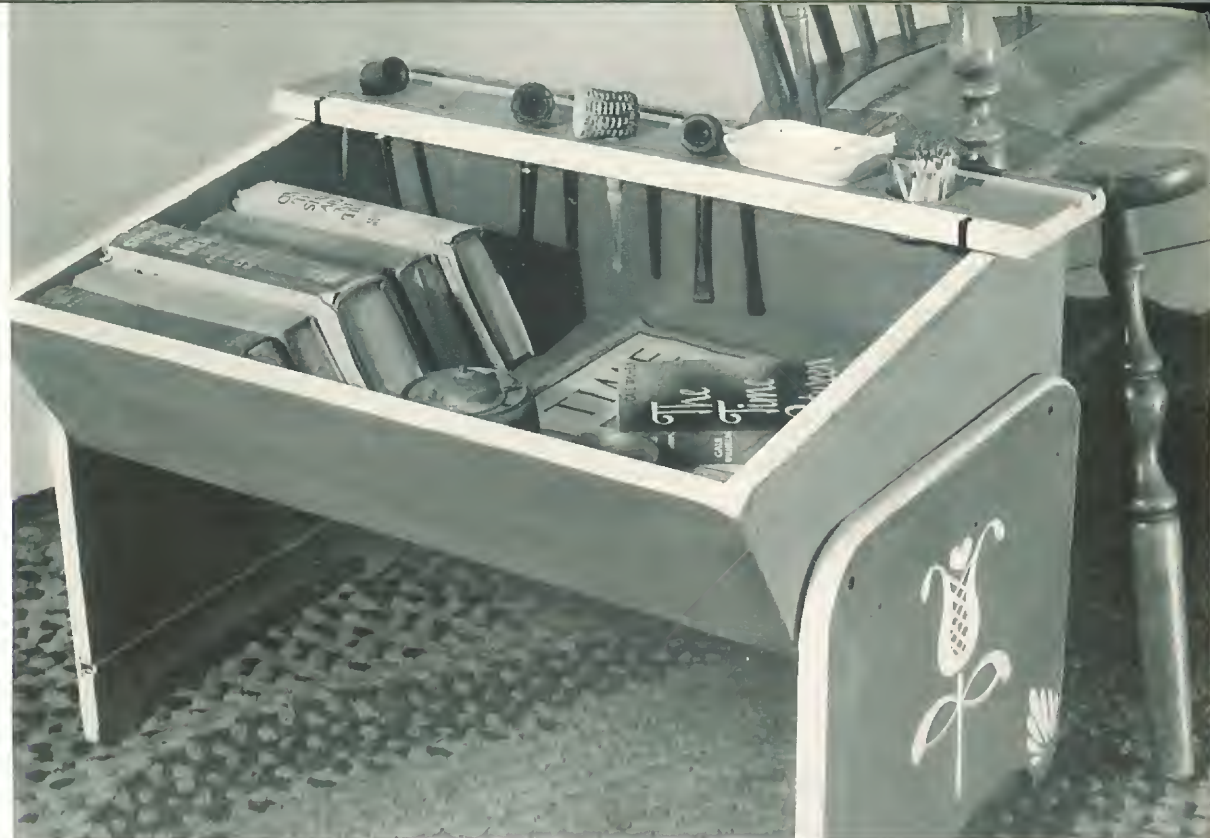
"LEFT-OVERS" from other transformations can be adapted to make useful things.

For example, take this play-bench. It was made by using a drawer from an old dresser. The drawer handles were removed and their holes were filled with putty. With a hinged cover for the seat and arm and back rests added, the only thing needed to complete the job was the enameling and decorating with DUCO Enamel. Thus, an old drawer escaped the woodpile to make some youngster's room a happier place.

Ideas for idle hours...

For those who never put books aside when they finished school, Transformagic converts an old school desk into a reading bench. The lift-up top was cut in half for the legs. A few holes provide the pipe rack. Color scheme: DUCO Jade Green with Cream designs.

An idea for shortening a child's rainy day is the play table, bottom right. It's not difficult to keep children occupied if they have a corner all their own. An old dining room table, with its legs shortened to "youngster height," was transformed easily with DUCO colors.



If you have difficulty finding your overshoes under a pile of toys on the closet floor, you can solve this problem just as Jack's father did. He found an old battered wood chest; sanded it smooth and painted with DUCO Undercoat and Enamel.



To help you
decide . . .



THE antiquing process is described in detail on pages 24-25, but words alone are not enough to tell what this glazing will do to your transformation.

To help you decide, two chairs were painted and decorated exactly alike. Then, the chair on the right was antiqued. Either version . . . plain or antiqued . . . provides a pleasing and colorful decorative note for any

room. It all depends upon what you happen to prefer.

The table between the chairs is another example of the antiquing effect. Previously, it was a shabby walnut cast-off. Painted white with DUCO Undercoat and then heavily antiqued, it became a charming end-table. Pieces like this go extremely well with richly colored walls that give contrast.

Young ideas for tired furniture...



The Welsh cupboard shown below is a transformation of this shabby dresser.



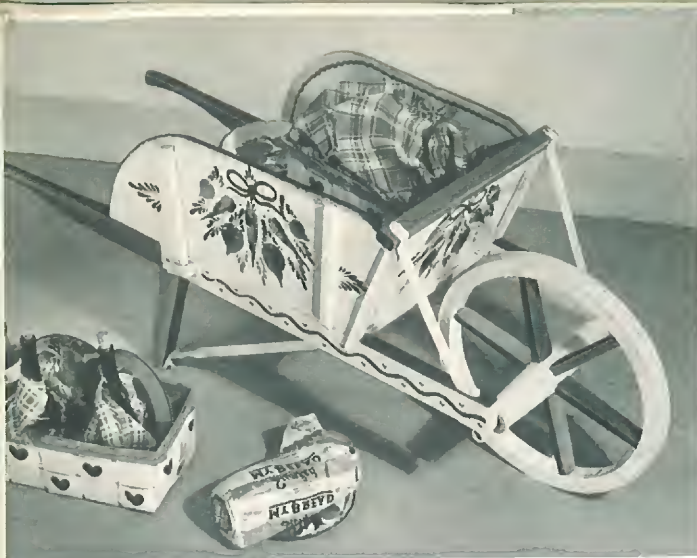
THERE'S no substitute for good food. But, good food can taste better—dining can be a festive occasion every day—in a room that reflects a happy, carefree spirit.

This dining room is such a place because of a salvaged bureau and a few transformed chairs. The old hardware on the original bureau was discarded in favor of plain wooden drawer-pulls. A large sheet of plywood was fastened to the back, extending all the way to the floor. Shelving with scalloped sides (they could have been straight) were added also. Primary designs were combined to form complete decorations. Very striking effects happen when one of the drawers is left undecorated, as on this cupboard. Chairs need not carry the same color combination as the dominant piece.



Long since silenced, this obsolete radio cabinet was readily converted to new usefulness. With the legs shortened, this double compartment chest for blankets and toys began to develop. The background is DU CO White Enamel. Rich Red was used on door panels, interior, and the hearts on the side panels. The corner posts and edge of the lid are DU CO Bermuda Blue.





Not even Mike O'Leary's wheelbarrow can escape those who use imagination. With a little paint, this old barrow was raised to new heights of respectability. It's a novel means of transporting almost anything around the garden, or could be used as a portable flower-box.



Be smart, be simple...

SELECTIVE use of two colors can give your Transformagic a smart, modern appearance.

This dramatic study in Chinese Red and White was originally the "nightmare" illustrated at the bottom of this page. The entire upper section was removed along with the legs and hardware. Three-inch wood strips were mounted on the front for the handy, decorative drawer-pulls. The oval mirror was found in a second-hand shop and painted red to match. This piece was not antiqued. Other color combinations that could have been used on this transformation are DUCO Bermuda Blue with Light Ivory, or Admiralty Blue with Pearl Gray.



Variety is the spice

THE repair work required on this chest-of-drawers amounted only to replacing the lost drawer-pulls with new handles. The rest of the transformation was brought about with the DUCO.

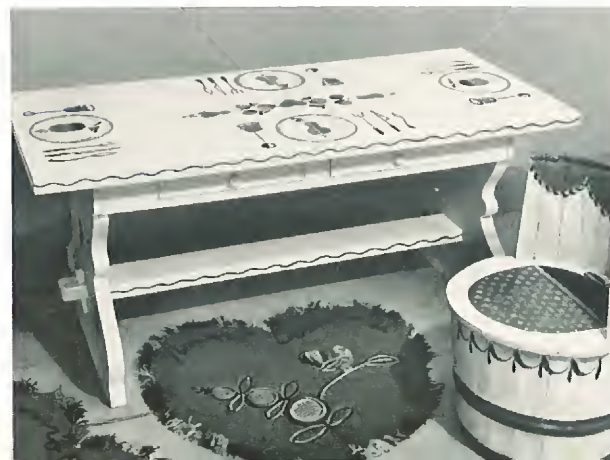
In developing this complete over-all decoration for this piece, each drawer-front was treated as an individual unit. The primary designs, except for the strawberries, were repeated. You will notice that they were also *rearranged* to make a different decoration. You may be tempted to decorate each drawer exactly alike. Put this temptation behind you! The same decoration repeated time after time on the same piece is dull and boring. So, repeat your primary designs for unity but rearrange them for variety.

This piece gives a new slant on how to paint leaves in outline rather than solidly. The outline treatment gives this decoration a lacy lightness you may want to try in your decorations.



Beauty-Spots for Lawns

Lawn and porch furniture, either new or old, give an opportunity for transformations that make out-of-door living still more fun....Adirondack construction, normally severe in design, begins to compete with the beauty and grace of flowers and shrubs. The color combination is DUCO Bermuda Blue and White. . . . The picnic set is another color scheme you can use: Bermuda Blue and DUCO Light Buff.



Tell a tale...

THIS Victorian office desk illustrates how white and a second color both can be used as backgrounds on the same piece. The effect is spirited and lively. The second color sets the color-key for the room, or can be selected to enhance the already established color scheme.

Peter Hunt used the top of this piece to tell a tale. The two amusing figures represent the author of a love letter and his lady-love. The oversize quill pen labels the author of the letter. The letter itself identifies the receiver. Normal proportion of the size-of-things is totally disregarded.

Your tale need not be a complicated story. Just an isolated incident is enough. If you do decide to tell a tale, it is fun to have your story related to the kind of furniture or object you are decorating. For example, the illustration on this desk is closely related to the everyday use of the desk.



A plain board along the wall from a transformed bureau to the window sill makes a desk-and-chest-of-drawers combination. Above the typewriter is a "bulletin board" made from a picture frame. Color: DUCO Light Ivory.

A color combination of DUCO White with Pearl Gray provides the treatment for this dignified piece. Advantage was taken of the lines of the design. The base of the lamp is a leg from an old dining-room table.

Earthen jars, coffee pots, and jugs can be converted into intriguing lampbases. Shades need not be expensive. A few decorations give them a personality all their own.



OLD lard buckets, or even the prosaic scrub bucket, can qualify as waste baskets or containers for knitting and sewing materials after a touch of Transformagic. The empty DUCO quart container makes an attractive flower pot after it is enameled and decorated with a border.

Baking and frying pans, dressed up in the typical Peter Hunt manner, make unusual hors d'oeuvre trays which are bound to excite comment. Warning: Be careful, or your guests will talk you into doing these same transformations for them!

Miniature Transformagics

Many old "uprights" are still excellent musical instruments, but their size is accentuated by the dark finish. You can make an "upright" less dominating against light-colored walls by enameling it with DUCO White, like this one.



Two new, inexpensive, unpainted pieces from the department store were "iced" by nailing one board across the top and another along the back. DUCO Undercoat on the new wood provided a perfect base for the enamel.





For study... or for dreaming

FOR the young—or those who feel young—painted furniture gives a room the kind of lilt they want.

This desk is a good example of what can be done for the young “co-ed.” The color combination is DUCO Light Buff and White. For the young man, this desk could have been converted with a more vigorous color combination: DUCO Pearl Gray with Hunter Green, for example. Ask your Du Pont dealer for a DUCO color card. You will find there a rainbow of pleasing colors that may be used in interesting combinations for every decorative style.

You may recognize the knick-knack shelf resting on the desk as an old picture frame which has been modified with shelving, sides, and back. The Bermuda Blue and bright decorations provided the touch of strong color needed to complete this setting.

Lamps that Mr. Edison put out-of-business can shine with new radiance. If you should come across an old lamp, look it over with care. You may be on the threshold of a Transformagic discovery.





A dilapidated tool shed is converted via Transformagic into this cheery summer dining room decorated in the vacation spirit.



THE magic wand which turned this clever trick was an ordinary paint brush dipped in the rich Du Pont colors. The cluttered tool shed, shown at left, underwent an almost incredible metamorphosis. This lovely summer dining room, in butterfly colors, emerged . . . a welcome addition to any vacation cottage.

The furnishing for this intimate room is typically Transformagic; old "junk" inexpensively transformed into new furniture. The rough walls of the old shed presented a problem that was quickly solved. Each vertical board was painted alternately Daffodil Yellow and Larkspur Blue with Du Pont Flat Wall Finish. The Dutch door, along with the shelves and other trim, received a coat of Interior Gloss Enamel, manufactured by Du Pont to match the Daffodil Yellow Flat Wall color. The glossy surface reduces the possibility of dirt collection, and, if soil should occur, can be cleaned easily.

The old flooring was revived with Du Pont Interior Floor Enamel. A red border, painted with Chinese Red DUCO matching the cupboard, broke up the monotony of a solid-colored floor. The area inside red border was made still more interesting by a "splatter treatment."

To decorate this area, a brush, well saturated with paint, was struck sharply by the handle against a length of pipe held by the other hand. The pattern of the splatter was varied. For a large pattern, the brush was struck against the pipe about three feet from the floor. A smaller pattern resulted when less paint was used and the brush struck against the pipe closer to the floor. DUCO Enamel is ideal for this purpose.

*Holiday
room...*



On Du Pont "paint farms," chemists check durability performance. All exterior paints are tested under extremes of climatic conditions at one or more of these proving grounds.

The Sanderson Drying-Time Meter is used at Du Pont to measure the speed of drying of many paints. The tracks of sand on the freshly-painted disc tells the chemist the drying-time.



All materials used by Du Pont to manufacture paint are checked before they are used. Here a sample from a tank car of solvent is tested for evaporation rate.



A spinning device, built like the turntable of the phonograph, distributes a wet paint film evenly over a surface. Uniformly prepared films are essential to accurate test results.



Today the chemist need not depend upon his eyes alone to detect color difference. In the Du Pont laboratory, electronic devices "fingerprint" and unmistakably identify colors.



For quality paint for every surface... depend on Du Pont

NOR too many years ago, paint was "paint." The word described the product. Today the word "paint" is totally inadequate to provide a hint of the many kinds of products that Du Pont manufactures to make your home more comfortable and attractive—and to *keep* it that way.

These newer products represent another kind of magic—not Transformagic, but rather that magic wrought in the chemical laboratory. The same technical skill that brought you nylon, cellophane, Lucite, Zelan, Fabrikoid, and countless other products from the wonder-world of chemistry also directs the development and manufacture of Du Pont finishes.

For example, there's DUCO, the enamel we suggested

you use when you do Transformagic. Today, you can refinish furniture in your own home so that it looks as if it were done by a professional craftsman. All the qualities that make DUCO a superior product—its remarkable ease of application, the speed with which it dries, and its beautiful appearance . . . are possible because a group of Du Pont chemists learned to make a synthetic resin superior to any found in nature.

DUCO enamel is only one of the many finishes made by Du Pont for the home. For each important surface of your home, for each condition of service and wear, Du Pont has formulated a specific finish. Now, more than ever before, you can get a paint that fits your needs exactly.

For helpful advice on every painting problem ... rely on the Du Pont dealer

How can you be sure that you are purchasing the *right* finish for the particular surface or exposure condition? The best answer to this question is to talk the problem over with someone who knows . . . your neighborhood Du Pont dealer. He knows which Du Pont material is best suited for your particular painting problem. He can select, from the wide variety of specialized products, the *one* paint that is best suited for the job. It is his business to help you make the wisest selection.

For example, if you are planning on having your painter paint your kitchen or the woodwork of the rest of your home, your dealer might well suggest that he use DULUX Super-White. This is an extremely white enamel

with a high gloss. It resists "yellowing" and can be easily dusted with a dry cloth or cleaned with a damp one.

Or, if you are considering redecorating by painting your walls, he will suggest Du Pont Flat Wall Paint or Du Pont Semi-Gloss Enamel. The color card he will give you illustrates shades of smart colors in the best of taste. They are practical colors, too; soiled spots can be removed easily

with a damp cloth. He will also show you Du Pont Interior Gloss Enamel for woodwork and trim, in a ready-mixed color-match to your walls.

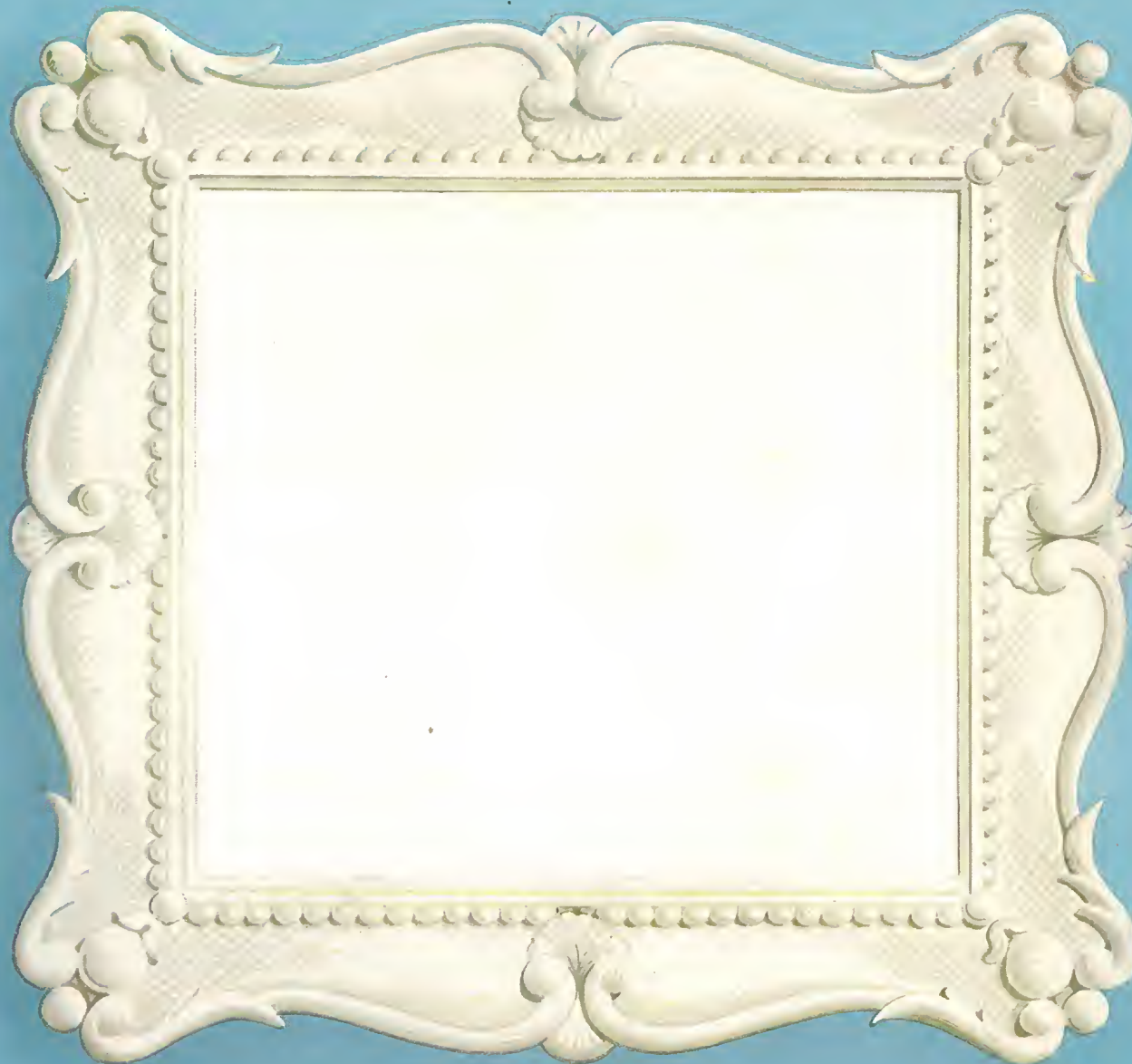
If you wish to paint right over wallpaper, he will tell you about Du Pont Speed-Easy. This product—an oil paint that reduces with water—works well on plaster, too.

Selecting the right varnish for a job requires the kind of experience your Du Pont dealer has. He can do you a real service if you explain what you want to do with your woodwork, furniture, or your floors. Perhaps a varnish may not be the most practical finish-treatment for your flooring. In that case, he will show you Du Pont Penetrating Wood Finish or Du Pont Interior Floor Enamel. The latter comes in pleasing colors that give old, worn floors a freshness that holds up under household traffic.

Soon after your lawn starts to turn green in the spring, you will begin to look at the exterior of your home with a critical eye. There are many Du Pont products at your dealer's to make the exterior of your home most attractive. Du Pont No. 40 Outside White is one he will be sure to mention. This product of chemical science has a "self-cleaning" feature that keeps your house *white* under normal exposure conditions. Du Pont House Paint is made in light tints, too, that give premium durability with a minimum of fading. DULUX Trim and Trellis Finish can enhance your shutters and other exterior trim with rich, high-gloss colors that resist fading for years.

Save the surface . . . and you save all!





BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY